the florida architect

august 1966

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... Of Candor And Crutches

As summer pours into Florida, architects of this state begin the task of selecting and rewarding men and women who have performed exceptional work on projects of architecture. Each Chapter of the Florida Association has, will soon have or should be searching their sections of the state to find qualities of craftsmanship in individuals who have performed outstanding work. A chapter program organized for presentation of these individuals to the membership and to the community brings an awareness of the architect's concern for the quality of his buildings.

As State President, I have been privileged to attend several of these programs and I have a few more to attend. Each has been conducted in a similar way and each has instilled pride in the recipient for the work he has accomplished. The methods of presentation vary from full banquets with invited labor, government leaders and others, to a distinctive personal award as part of the chapter's regular program.

As our Convention approaches in October, all the names and work will be searched again so that we may honor a single person for his craftsmanship. Not that this name represents the only craftsman to be honored but rather that he will represent all the others—and that quality of a building which gives it distinction among others . . . good workmanship!

This appears to be a simple task — select and reward. But architects tell me that good workmanship is difficult to come by. "The trades do not encourage the craft of the task." "Mechanization has replaced the hand in shaping." "The budget doesn't allow craftsmanship."

Nominations for these awards are fewer and fewer in chapters each year. Some award committees literally drag names from the members. Others have considered abandoning the craftsmanship program because "craftsmanship is dead."

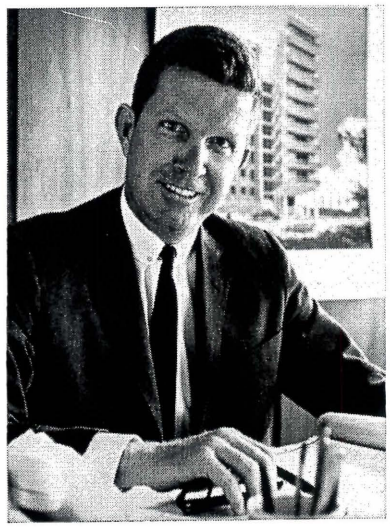
I am reminded of an article which occured in a Yale Architectural Journal reviewing remarks by Philip Johnson. The title was something like, "The Seven Crutches of Architecture." Its contents reviewed the familiar excuses architectural students and architects give for producing bad works. Briefly, they were:

The Crutch of History (they did it before)

The Crutch of Pretty Drawing (illusion with trees)

The Crutch of Usefulness (it works — a Harvard habit)

The Crutch of Comfort (stop the sun)



JAMES DEEN, AIA

THE PRESIDENT'S MESSAGE

The Crutch of Structure (clean structural order)

The Crutch of Serving the Client (he wanted it that way)

The Crutch of Cheapness (anyone can design an expensive architecture)

Well, then, if craftsmanship is dead, so is architecture and so are architects. The crutches we use to justify buildings have come home to us in our failure to find good workmanship in our buildings. If our programs to reward those persons who construct for us are more difficult because of the lack of candidates, then architects are not developing a framework for this growth. Pretty drawings of cheap buildings designed only to work for a thoughtless client cannot instill in the workman a pride for the architecture. It becomes as the architect may have conceived it—a job, held up by all his crutches.

Visit a good building with good architecture and you will find a spirit for its construction. Each man knows his task and does it well. And further will take that additional interest to make it his best. The building sings with its success. You wonder why and how the good workers come to that building and not another. It is because it began with a spirit of craftsmanship. The design, its execution, the drawings, the bids — the entire project developed confidence which encouraged each person to excell. Excellence was the result.

Our programs for reward to individuals who have performed exceptional work for us are selfish in concept in that we are seeking to encourage an excellence of performance of our creations which at times does not exist.

Craftsmanship begins at the end of your pencil.

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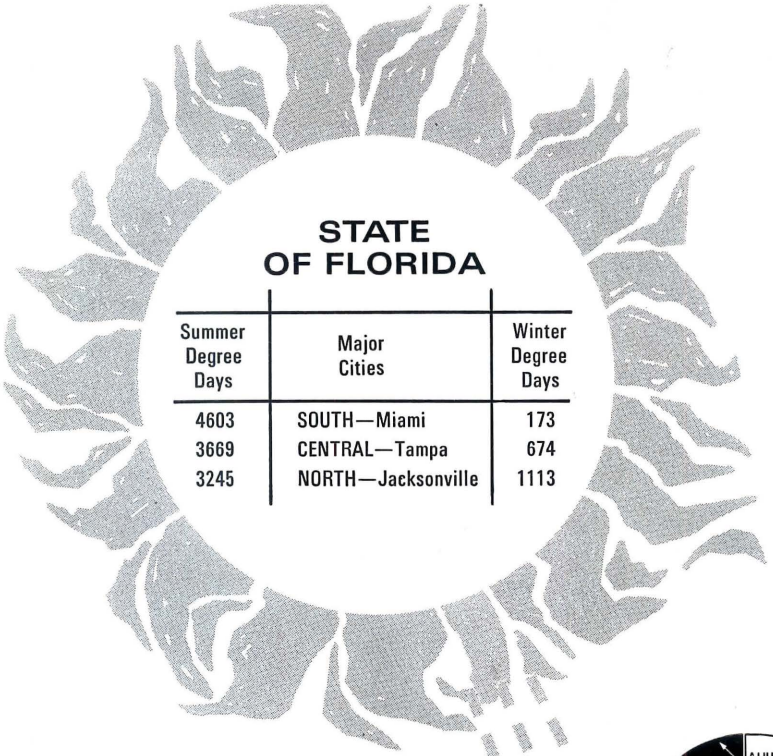

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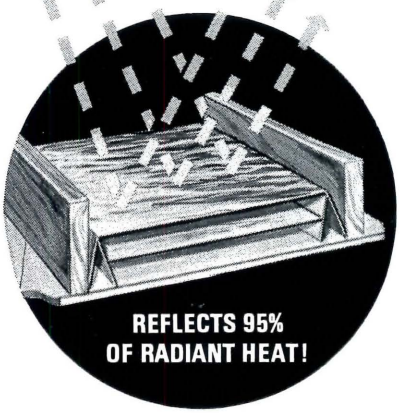

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FAAIA 52nd ANNUAL CONVENTION
Back Cover

FRONT COVER—*CLOUDS OVER THE CAPITOL*, an original editorial cartoon created for "The Florida Architect" by Don Wright, Pulitzer Prize winning cartoonist of the Miami News. See story pages 4-5.

VOLUME 16 ■ NUMBER 8 ■ 1966

Clouds Over

The American Institute of Architects has continuously voiced its objections to extending the West Front of the nation's Capitol. At the national convention in Denver, the AIA resolved to support a bill in Congress which is against the proposed expansion of the Capitol. It is gratifying to see that our feelings are being supported by some of the most respected journalists of our time — men who are putting their feelings and facts into newspaper articles for all to read. By reprinting some of these articles in support of our August cover by Pulitzer-Prize winner Don Wright, we hope to enlist *your* support in the fight to save our Capitol.

In a nationally-syndicated newspaper article, Howard K. Smith headlined his story: "The Capital Architect — Most Dangerous Man in Town." And his story continued:

> J. GEORGE STEWART is a gentle and elderly man who is bent on destruction. One might perhaps paraphrase Thomas Jefferson and say the Capitol architect has sworn eternal enmity to American history.
>
> What the British could not do with rockets in 1814 (they tried to burn the Capitol down with the same rockets which later at Fort McHenry inspired Francis Scott Key to compose The Star Spangled Banner — but failed; so they piled all the furniture in the middle of the building and set fire to it and partly succeeded) he is doing; bringing down the wall of the capitol building.
>
> ★ ★ ★
>
> THIS REPORTER is not wholly a cultural reactionary (only partly). I recollect the foolhardy protesters who chained themselves to cherry trees along the Tidal Basin in our nation's capital in order to keep a few of the trees from being removed so that the Jefferson Memorial might be erected there.
>
> They were misguided: the trees were not missed, and the Jefferson Memorial became a lovely and stately decoration of Washington's landscape.
>
> ★ ★ ★
>
> **BUT THE Capitol, where the marvelous arts of government by consent of the governed were first applied in the world on a noble scale, is unique and sacred.**
>
> **It — or what Mr. Stewart has consented to leave from his past depradations — is one of the only three structures that existed in Washington City that raw November day in 1800 when our government first moved there. The others are the White House and the Octagon House which is now the headquarters of the American Institute of Architects.**
>
> When George Washington laid the cornerstone of the Capitol, he said, "It may be relied upon, it is the progress of that building which is to inspire or depress the public confidence." He was right: for many years only that structure held the green, dissident union together. Its influence may be measured by the fact that for a century and a third all state Capitols were modeled after the one in Washington.
>
> ★ ★ ★
>
> **WHEN WORK on its was interrupted at the outbreak of the Civil War, Lincoln ordered work resumed, for "if the people see the Capitol going on," he said, "it is a sign that we intend the Union shall go on."**
>
> When Confederate commissioners came to talk peace four years later, the first thing one of them — a former member of Congress — said to William Seward was, "Governor, how is the Capitol?"
>
> The part of the great building that will be junked under Mr. Stewart's new plan will be the

The CAPITOL

last of the old sandstone walls of the little square structure which awaited Congress in November, 1800. It housed the Senate, the House, the Library of Congress, the Supreme Court — and on Sundays was used as a church. At a cost of 42 cents per cubic foot, it was the best building investment the nation ever made.

★ ★ ★

THE MATTER of economy alone should encourage the Congress to resist Mr. Stewart's new plan to tear down the old walls and move the whole structure out 44 feet and re-do it in marble. His past achievements — demolishing the east front of the same great building and re-doing it in marble, and building the monstrous Rayburn House Office Building — have ended up costing a multiple of the amount he originally stated. "The Rayburn building, though it houses fewer than 200 congressmen with their staffs, is said to have cost more to build than the Empire State Building or the huge Pentagon.

★ ★ ★

IF CONGRESS needs more space, let it do what it has done five times in the past: build itself a separate building in a separate place.

If the old walls are weak, then do what was done to the White House: reinforce them with steel, but keep the old walls.

If J. George Stewart had the same job in France, he would probably replace Chartres Cathedral with a supermarket. That gentle, politic old man — the Capital architect who is not an architect.

Let us resist him and hold onto a heritage while we still have one.

(This article is reprinted courtesy of the Miami Herald and the Hall Syndicate, New York.)

In the Miami News, columnist Joseph Alsop's Washington-bylined article begins, "J. George Stewart's poor taste is exceeded only by his ability to survive as the official architect of the Capitol. This fine old building deserves a better fate."

Alsop writes, "The first point to note about the official architect of the Capitol is that he never has been, is not now and never will be an architect. J. Stewart is an amiable, aging Republican congressional lame duck from Delaware, who was named architect of the Capitol by President Eisenhower. This was an appointment almost as whimsical as the Emperor Caligula's famous nomination of his favorite horse to the Roman consulship; and it has produced far more practical results, all of them perfectly godawful."

Alsop follows the career of J. George Stewart. "It is an extraordinary record," he writes. "It began with the new Senate Office Building which seemed impossible to surpass in extravagance, impracticality and tastelessness until the Rayburn Building was constructed. Then followed the extension of the Capitol's east front, with the machine-made marble exterior and the new interiors that appear to have been imitated from the costly men's rooms in the Moscow subway."

★ ★ ★

". . . we are to have improvements on Latrobe and Bulfinch by non-architect Stewart," Alsop added.

★ ★ ★

At a recent session of the Senate, Senator Paul Douglas took the floor to recite his own poetic discourse on the subject . . .

O architect, spare our Capitol.
Touch not a single stone.
In youth, it sheltered our republic.
Oh, please let it alone.

And so the clouds gather over the nation's Capitol. Will the storm pass?

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WHY BAD DESIGN?

By **LEROY POPE**
United Press International

NEW YORK — Bad business architecture is more likely to be the result of shirking responsibility on the part of the client than by the designer, a prominent architect says.

"Most corporation heads hate to make decisions about architectural and building problems," said Richard Simoni of Simoni, Heck & Associates of New York and New Orleans.

"Consequently they try to put all the responsibility they can on the architect," Simoni said. "Worse than that, the company's chief executive doesn't even like to take the responsibility of choosing the architect so a committee of management is appointed to choose him.

"All too often the ultimate result is a building as ungainly as the camel, which a wit once described as 'a horse designed by a committee.'

"That's because the committee, having chosen the architect, hands him a list of requirements and the skimpiest budget for the project it can draw up, then hastens to wash its hands of the whole business."

What should happen, Simoni said, is what happened to Michelangelo and Leonardo Da Vinci in the Renaissance," The Popes and rich cardinals Michelangelo worked for in Rome and the dukes Da Vinci worked for in Florence and other cities may have been cantankerous and dilatory sometimes but they respected Michelangelo and Da Vinci as artists and took the trouble to work closely with them for years to make sure the churches and palaces they were paying for were beautifully designed and magnificently constructed."

Simoni said the blunt fact is that much commercial construction has to be on a monumental scale because of the size of business today; therefore companies should give architectural projects designed to be used for many years, careful and loving attention. Top management should work closely with the architect for many weeks or months before deciding on a final design.

"Failure to do this is one reason so much modern architecture fails to 'come off'," Simoni said.

"When the architect simply is handed a skimpy budget and told to come up with a 'modern' building of a certain size in the quickest time possible, what can he do but play it safe and draw a glass-walled box that fits the site and will contain the right quantities of people and machinery?"

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A CALL TO CONVENTION!

During the first week of October, the spotlight will be on the architects and the profession they represent in Florida. The scene will be the 52nd Annual Convention of the Florida Association of the American Institute of Architects. The Regional Convention will highlight the theme "FOCUS: COMMUNITY," which requires the attention of every architect.

A Regional Conference such as ours restates many national issues on a "grassroots" level, for without such liaison and dual communication, national policy (no matter how good or meaningful) cannot be carried out to its full potential.

Our Conference fulfills the need to better acquaint the public with our profession. Talking among ourselves does not allow the public to know about the profession's place in the community. We must let them in on it.

The strength and usefulness of your professional organization is dependent upon the interchange of ideas. The Regional Conference makes this interchange possible. You may possibly ask "Why attend?" Here are some reasons for attending:

1. At our Regional Conference, more members meet and actively participate than at any other single assembly in our professional society.

2. To make you better aware of the activities of the Institute, Robert L. Durham, FAAIA, First Vice-President, will be present to discuss with you these programs.

3. The Conference gives you the opportunity to attend seminars on diverse subjects surrounding the "FOCUS: COMMUNITY" theme. These seminars — ENVIRONMENT THROUGH DESIGN, ENVIRONMENT THROUGH LEARNING, and ENVIRONMENT THROUGH BUREAUCRACY — will be ably manned by Douglas Haskell, Charles Colbert, George T. Rockrise, and one other leading professional who is out of the country and his appearance can't be confirmed immediately. These men may help you solve some of the problems you might have.

4. Our Conference affords the time to meet and become friends with professionals from all parts of our region, and the opportunity to talk about the "nuts and bolts" and the "pink clouds" of our profession.

5. Here you may view the Architectural Exhibits from which the jury will select 1966 Honors winners. This in itself is worth the effort of attending the Convention.

6. The Building Products Exhibit area is always outstanding and afford the opportunity to pick up ideas on materials and application. This point is one area which some architects carelessly neglect in their Convention circuit. New ideas are vitally important — and we should also show appreciation to the manufacturers who by their participation make our Conference possible in the first place.

7. Not to be overlooked are the outstanding social events. People who have not attended incorrectly feel that socializing is the sum of a Convention. True, social events play a necessary role in the overall convention, but this is only a part of the total scope.

Any conference of this sort should be dedicated to broadening your concepts and to giving you something you in turn can return to your profession.

Come to the Convention prepared to participate in all phases and you'll find your time and money were well-spent.

See you at the Deauville Hotel, Miami Beach, October 5-8.

FOTIS KAROUSATOS
Executive Director

GASGRAM

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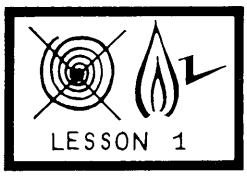
NATURAL GAS
IN THE HEADLINES

CLEARWATER GAS DEPARTMENT KEEPS COOL WITH GAS. Complying with the old adage, "Physician, heal thyself", Clearwater's Utilities Department became their own "customer" by installing 40 tons of natural gas air conditioning in their own office. Interesting feature: One 10-ton unit supplies their IBM equipment room with separate, super-accurate temperature and humidity control — remaining 30 tons serves balance of building. Going "all the way", central boiler and automatic water heating systems are gas-fired, too.

"DECISIONS FOR GAS" GO ON - AND ON - AND ON! Clearwater's new YMCA adds pool heating to its natural gas installation. It's natural gas air conditioning for St. Petersburg's remodeled downtown Public Library, and that city's Gulf Linen Service cited elimination of air pollution as one reason for boiler conversion from oil to gas. In New Smyrna Beach, new Rainwater Apartments will have gas kitchens, and central laundry with gas water heating and drying. In Orlando, Barq's Bottling Company cited fuel savings as reason for boiler changeover to gas, and Jo-Jan Bottling Company chose gas for new boiler in its expanded plant. Could be an epidemic!

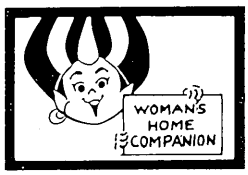


"PROGRESSIVE EDUCATION" — UNIV. OF SOUTH FLORIDA STYLE. Although the "powers that be" chose natural gas for air conditioning Tampa's magnificent new University of South Florida, the school's first cafeteria was all electric. The second was mostly gas, with a few electric appliances. Now there's a third one being opened — right, it's **all** gas!

"LIVE AND LEARN." Some years ago, the Sweden House Restaurant in Saint Petersburg opened with considerable fanfare about its all-electric kitchen. Recently, the same owners opened a new Sweden House in Tampa. What's the kitchen this time? **All gas** . . . supplied by Peoples Gas System.

METHUSELA COULD HAVE USED A NATGAS AIR CONDITIONER. With no moving parts in the cooling system to break down or wear out, natural gas air conditioning units have established some sensational longevity records. Peoples Gas System recently replaced an 18-year-old unit in Miami Beach, still working perfectly — owners just decided to get up to date.

COCOA BOASTS FLORIDA'S FIRST TOTAL ENERGY SCHOOL. Pioneering in the field of "total energy" — where natural gas fuels electric generators as well as kitchens, hot water, air conditioning and heating — City Gas reports highly satisfactory results at Cocoa's John F. Kennedy Junior High. Meanwhile, at the college level, Clearwater Gas Department has air conditioning installation for Florida Christian College underway.



"WOMAN'S TOUCH" PUTS GAS IN 100 OCALA HOMES. Trust a woman to know what appeals to other women. That's why it's so significant that Evelyn Fishalon, one of the few American women in the building business, has signed up with Gulf Natural Gas for cooking, water heating and heating in over 100 Ocala homes.

DEPENDABLE GAS AIR CONDITIONING IDEAL IN INSTITUTIONS. St. Petersburg's Shore Acres Nursing Home is installing 30 tons of natural gas air conditioning, along with all-gas cooking, heating and water heating. United Gas also signed up Dwyer Health Clinic for air conditioning, and for precision control of water temperatures for colonic baths. In Miami, Florida Gas is also supplying two 125 HP boilers, water heating, heating and incinerators for Mercy Hospital.

GAS GOING GREAT ON ST. PETE FOOD FRONT. Morrison's famous foods in their newest cafeteria will, as usual, have that all-gas flavor. In addition United Gas will fuel a 100 HP boiler for steam kettles and hot water. Driftwood Cafeteria chain's latest all-gas kitchen features high-speed gas equipment including a revolving bake oven. Gate House Restaurant adds gas air conditioning to cooking and water heating installations.

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UM COMPUTING CENTER

One of the latest additions to the rapidly expanding main campus of the University of Miami, Coral Gables, Florida, is a 5-story structure which is the 'hub' of space physics, biometrics, planetary sciences, Tiros Satellite read-out facilities, a hurricane research lab—and a glass-enclosed machine with a memory unit of more than 32,000 words.

This is the UM's Computing Center, a $1.37 million structure which was dedicated last year and is now under the direction of Professor Carl M. Kromp. The building, which contains 58,248 square feet of work space, was designed by Watson, Deutschman and Kruse of Miami, Architects and Engineers. It was constructed by M. R. Harrison, Contractor.

The Computing Center is shared by the University's new School of Environmental and Planetary Sciences and the research and forecasting elements of the United States Weather Bureau. The computing systems, however, will serve all of the University's more than 400 research projects.

The building is a striking structure — four elevations essentially alike, composed of an exposed concrete floor system supported on slender concrete columns gracefully foliating at the top into the wide roof overhangs. The enclosure, set back from the columns and between the floors, is dark glass and charcoal enameled panels in aluminum frames. Masonry walls at stairs and elevators and first floor lecture hall are tile in hues or grey with accents in green and cinnabar.

The Center is air conditioned from an auxiliary building where hot and chilled water are generated and pumped to coils of a high-pressure dual duct system which distributes the climate as demanded by the sensing devices in the various zones. Offices and equipment on the various floors include:

First Floor: Glass-enclosed computer room, lecture hall, program data library, computer maintenance room, tape storage vault, offices of key Center personnel.

Second Floor: Offices of Dean of the School of Environmental and Planetary Sciences, Biometric Laboratory, seminar rooms, small work areas for Institute of Marine Science and School of Medicine.

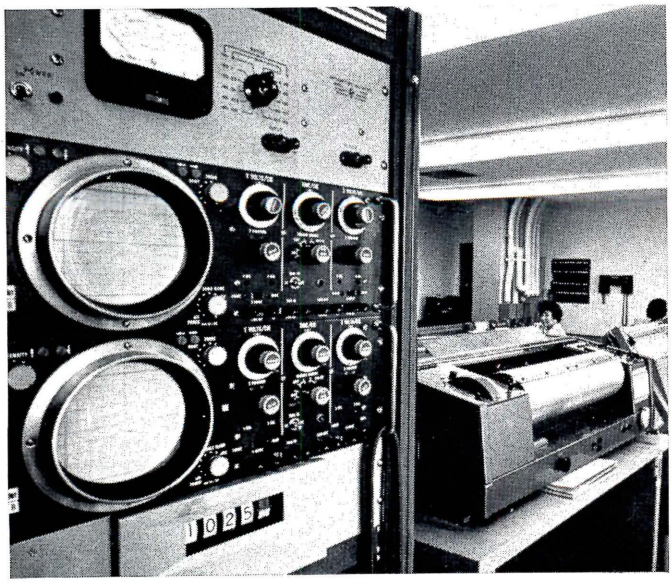
Third Floor: U.S. Weather Bureau.

Fourth and Fifth Floors: Offices, laboratories and work rooms for U.S. Weather Bureau, Miami Branch; Nat'l Hurricane Research Laboratory and U.S. Air Force liaison unit, Tiros Satellite direct read-out facility, severe weather TV studio for Miami's three stations.

Roof: Required antennae, radio and TV transmission devices.

Programmer Bruce Morris scans the IBM contral board. Tape drive bank is in background.

U. S. Weather Bureau, located in Computing Center.



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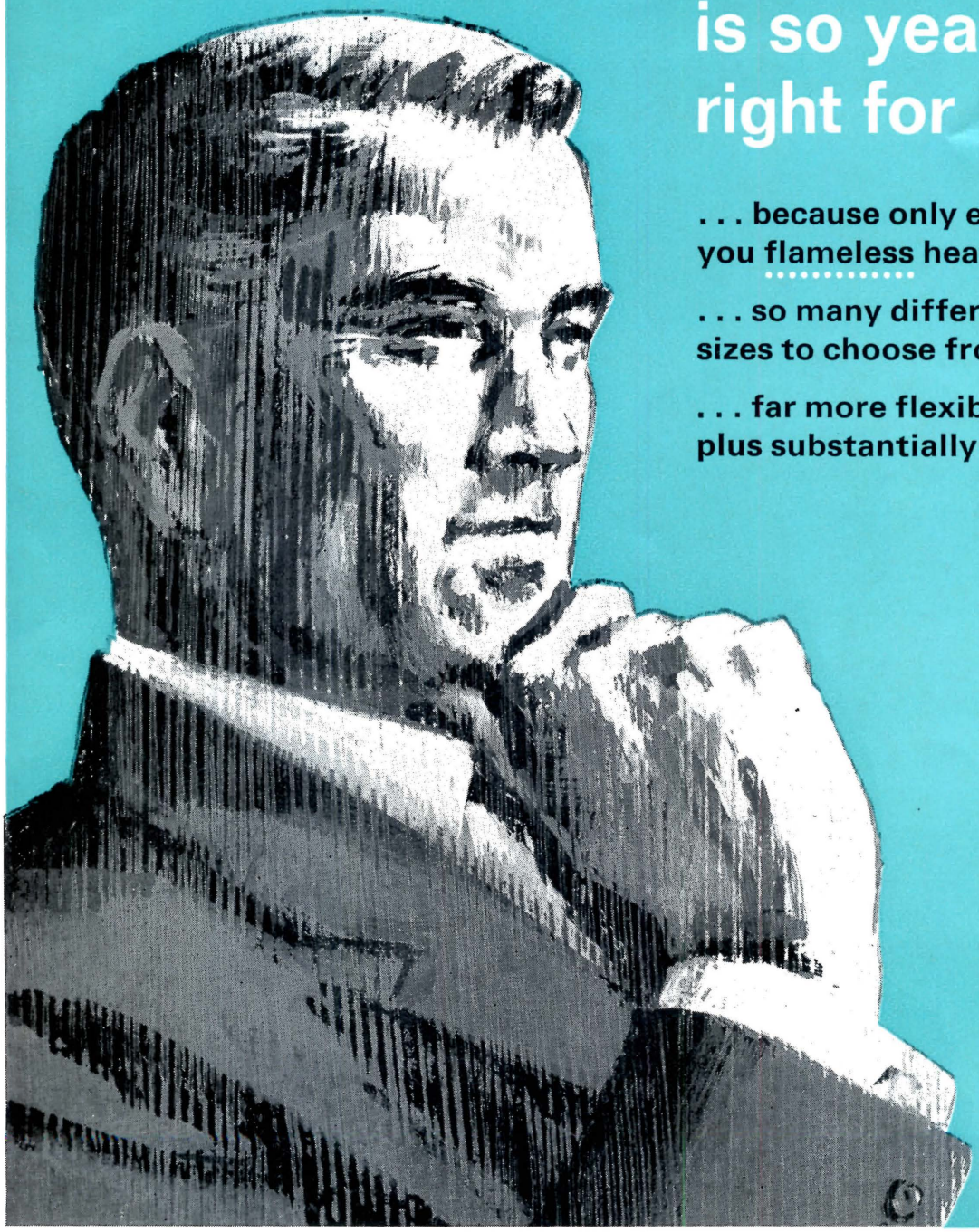

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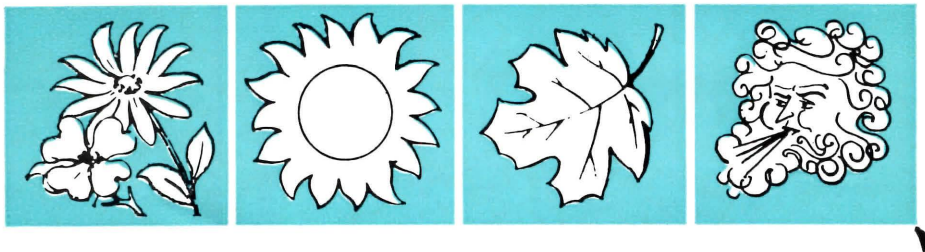

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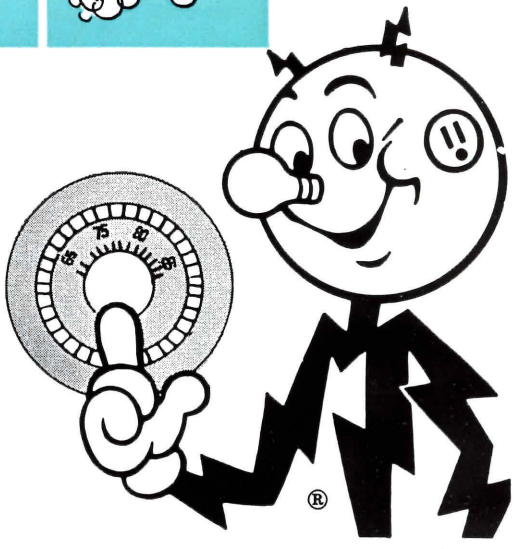

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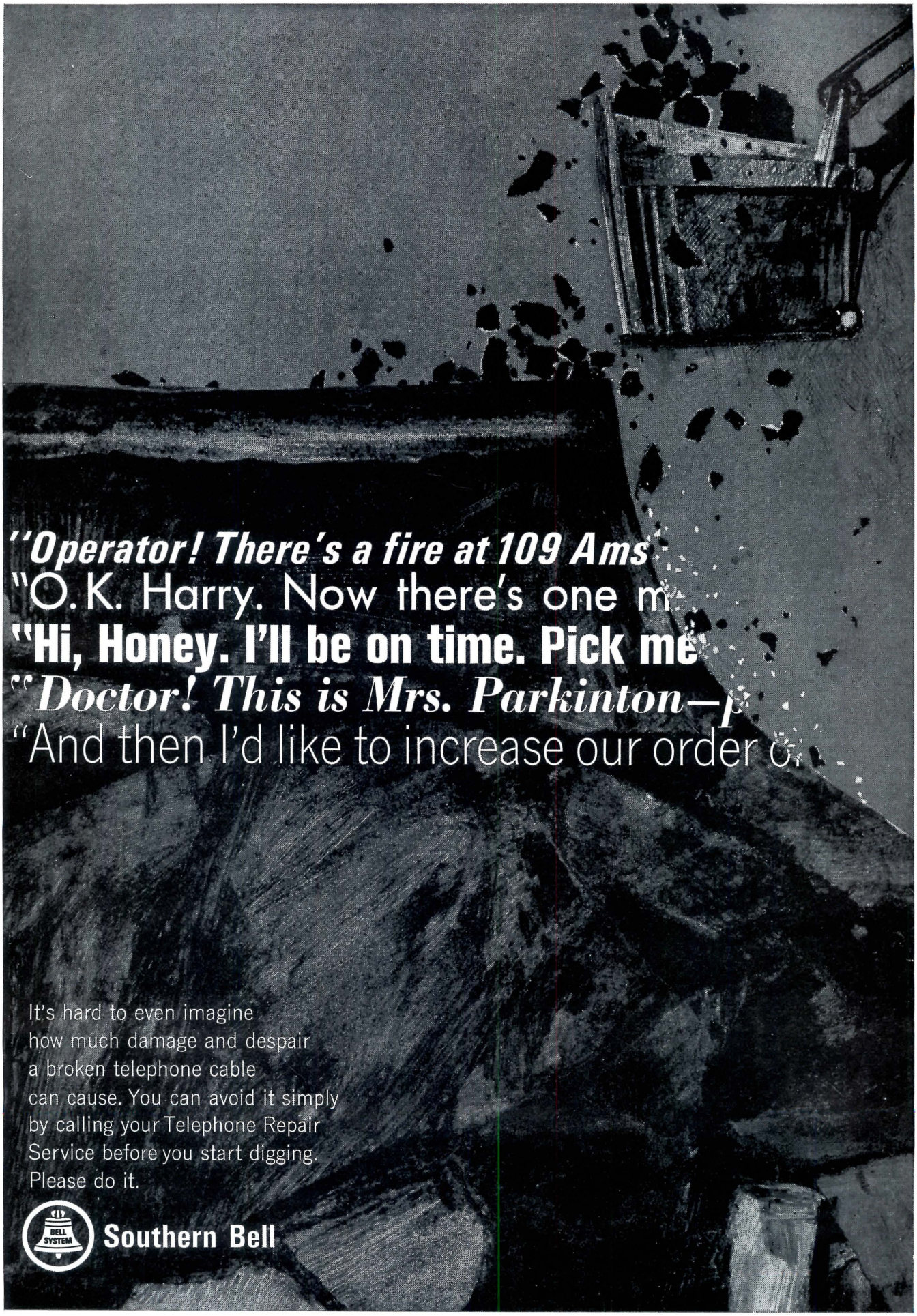
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Bill is also a Florida native — from Jacksonville. His photography assignments have taken him all over the country for some of the top names in the business . . . Goodyear, Piper Aircraft, Schenley Corporation, etc. A photographer since 1944, he is equally 'at-home' shooting fashions or buildings. A skilled technician in the art of photography, he has taught the subject in Miami for more than seven years.

U. L. BLACK

'Bud' Black has been a photographer for 20 years — culmination of an exciting and varied career. Member of a pioneer Florida family, Bud grew up in Stuart, Florida, graduated from college in Puerto Rico with a major in Psychology, and taught in college for several years. Prior to World War II, he was a propaganda analyst with the National Broadcasting Company. After 3 years of military service, he 'discovered' photography and has since handled every type of photographic assignment for such top national concerns as Standard Oil and Coca-Cola. He was Chief of Motion Picture Production for the Cape Canaveral guided missile program.

C. O. BAKER

'Charlie' Baker's career closely parallels his lifelong friend, Mr. Black. Charlie was born and raised in Stuart, Florida, and attended college in Puerto Rico. He had his own photographic business in Latin America for several years before returning to the United States. His work ranged from industrial photography to advertising illustration for the world's top accounts. He was also a script writer and film coordinator. Since entering private business in 1956, he has concentrated primarily on architectural photography work and his photos have appeared in such publications as House Beautiful, House & Home, etc.

Florida Cements . . .

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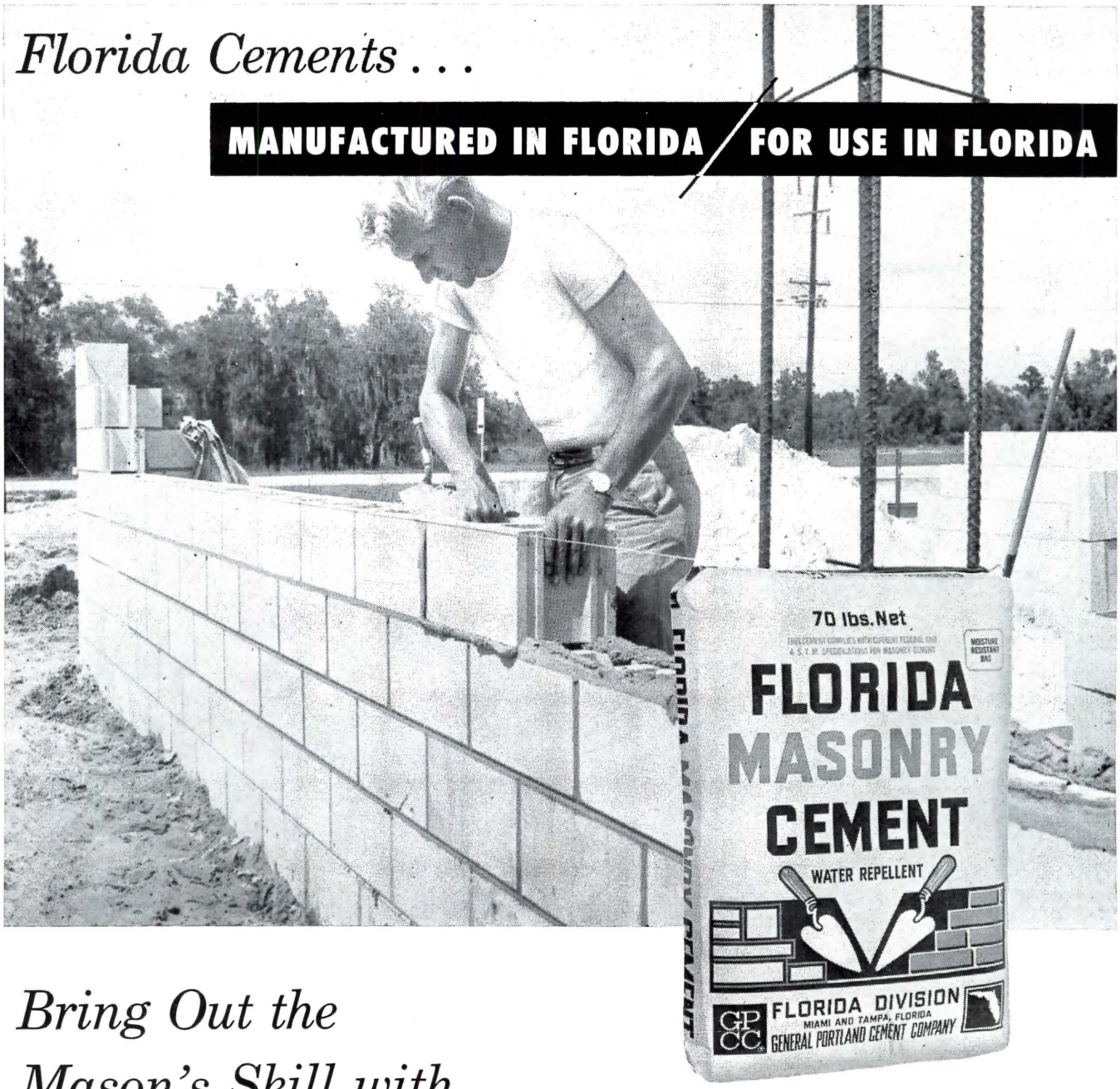

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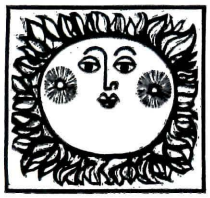

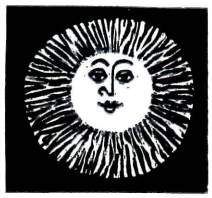

CALENDAR

August 5
FAAIA Budget and Finance Committee Meeting✠

August 6
FAAIA Council of Commissioners and Executive Committee Meeting✠

August 17
Deadline, Annual Commissioners' Report for Annual Board Report.

August 20
FAAIA Board of Directors meeting✠

September 17
Annual Meeting of Council of Commissioners, FAAIA Executive Offices, 1000 Ponce De Leon Blvd., Coral Gables, Fla.

October 5
Annual Meeting of Board of Directors, Pre-Convention — 10 a.m., Deauville Hotel, Miami Beach, Fla.

October 5 - 8
52nd Annual Convention, Florida Association of the American Institute of Architects — Deauville Hotel, Miami Beach, Fla.

October 8
Meeting of Board of Directors, Post-Convention, Deauville Hotel, Miami Beach, Fla.

✠Due to airline strike, specific location of these meetings will be announced by mail or telephone.

Executive Suite

The Florida Association of the American Institute of Architects has moved into its new Executive Offices at 1000 Ponce De Leon Boulevard, Coral Gables. Our handsome offices, on the second floor of the Teachers' Federal Credit Union Building, will serve as the center of activities for the Association's Executive Director, and for producing The Florida Architect magazine and the forthcoming Annual edition. The building was designed by Watson, Deutschman and Kruse, Architects and Engineers. Everyone is invited to visit the FAAIA's Executive Offices whenever they are in town.

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Coral Gables, City Gas Co.
Crescent City, City of Crescent City
Cutler Ridge, City Gas Co.
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DeLand, Florida Home Gas Co.
Delray Beach, Florida Public Utilities Co.
Eau Gallie, City Gas Co.
Eustis, Florida Gas Co.
Fort Lauderdale, Peoples Gas System
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Fort Pierce, City of Fort Pierce
Gainesville, Gainesville Gas Co.
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Hollywood, Peoples Gas System
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Lake Alfred, Central Florida Gas Corp.
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Lake Wales, Central Florida Gas Corp.
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Opa Locka, City Gas Co.
Orlando, Florida Gas Co.
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Plant City, Plant City Natural Gas Co.
Port St. Joe, St. Joe Natural Gas Company
Rockledge, City Gas Co.
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Sanford, Florida Public Utilities Co.
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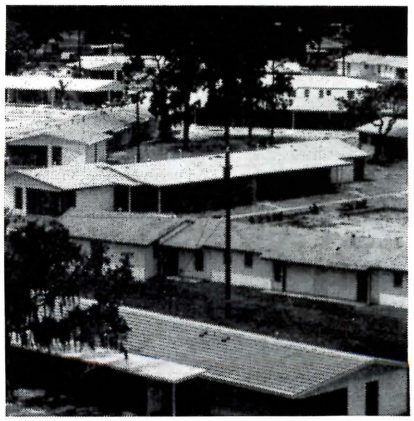

Bayview Gardens, beautiful new retirement center at Clearwater, Florida, features 96-unit Bayview House hi-rise and 310-unit single story garden apartments. Served by the City of Clearwater Natural Gas Division.

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INTERNATIONAL DESIGN CONFERENCE IN ASPEN

HUMAN VALUES STRESSED

In the course of examining "Sources and Resources of 20th Century Design," the 16th annual International Design Conference in Aspen, Colorado, June 19-24, revealed a growing pre-occupation of designers with their role as defenders of human values in a technological society. At the same time, there were indications that traditional antagonisms and misunderstandings between designers and technologists are evolving into mutual accommodations, even cross-fertilization.

In the opening address of the conference, Reyner Banham, the English architectural critic and historian, went so far as to name the plastics industry as one of two principal resources of modern design. The other, he said, is the tradition of worrying about the state of the art.

In the closing talk on the program five days later, Edgar Kaufmann, Jr., adjunct professor of architecture at Columbia University, enumerated five main resources of present-day design, one of which is technology. The others, he said, are the profit motive, which is one of the spurs to creative activity in modern society; systematics, which is the science of determining how men think; mass psychology, which determines how men feel; and scientific investigations of perception, which will determine how men respond to visual stimuli.

Between Banham and Kaufmann there were many overtures from designers to technologists, some guarded and tentative, others outright and enthusiastic.

Henry Dreyfuss, the dean of American industrial design, called designers "the elected representatives of the consumer before the high tribunal of technology." He also suggested that a time is coming when there will be a "vast computer trust into which all disciplines will contribute their latest technogical developments and knowledge." It then will be possible, he said, "to go to the computer to get the perimeters of a problem; for example, to get accurate dimensions of the human anatomy and to get precise information on how the human body works."

Dreyfuss predicted that by the year 2,000, "We won't be using a single item of natural materials in our clothing. Man-made materials have an integral beauty of their own," he said, "and don't need to copy natural ones. There will be new forms, not awkward imitations." While the designer should be a bridge between technology and the consumer, he pointed out, "too often the designer may turn out to be the 21st Century junk dealer's best friend." He said designers must intelligently lead the public to demand purity in design. "We must ask ourselves if the thing is right, necessary, beautiful, honest."

DESIGN AND RESEARCH

Tomás Maldonado, director of the Hochschule für Gestaltung in Ulm, Germany, made a wary acknowledgement of the common interests of design and tecnology. "The theory of a total reduction of the activity of designing to that of researching," he said, "or the theory of a complete and definite substitution of designing by reasearching, is detrimental to the very aims which the theory claims to favor. As a matter of fact, this theory only propounds a prohibition of design.

"We must, nevertheless, acknowledge one positive aspect of this tendency. It undoubtedly bears implicit within itself a healthy rejection of the very opposite tendency. I refer to that which obstinately continues to believe that design and research are alien to one another, or what is even worse, that they are absoluately antagonistic activities.

"This is not true," Maldonado continued. "Designing and researching, notwithstanding their inherent differences, belong to the same kind of behavior, a behavior that has been called purposive or decisive, aiming at the

attainment of a goal. They are, moreover, activities of a strategic nature. Strategies, however, do exist without strategems. Designing and researching both have their own particular strategems, and they also have strategems in common. Some of these are much more than mere technical coincidences; they are really cooperative strategems, models of efficient action, where the role of design and the role of research are practically inseparable."

Maldonado predicted that complete automation will bring the end of the "reign of necessity" in human life, with technology becoming a "trans-human" activity. "Just as the post-historic man, the post-literate man, and the post-political man have been announced," he said, "so let me foretell the coming of the post-technical man. Science will once again turn its attention to man and his destiny."

Benjamin Thompson, president of Design Research, Inc., and chairman of the department of architecture in the Harvard Graduate School of Design, also acknowledged, but with reservations, the relationship of design to technology. "I am quite aware that we do need planning, and research, and objectivity, and all those attitudes that prove we have an intellect and can use it," he said. "I maintain it is needed, but it is not enough. It simply will not do the whole job. What is missing from our holy 'objective methodology' is an allowance for human sensibility. Today we live in a cool, cool time when there is almost a national phobia about expressing our private feelings, especially feelings about that obsolete quality called 'beauty.' Not so long ago men felt free to admit that they loved the flow of a river, a field of Devil's Paintbrush, or a woman's crazy loveliness. Today, it kind of makes us squirm. Do we dare any more to express delight at the sight of a soft summer sky? Can we still cry out at the anguish of our fellow man? Or does the cold shell of logic imprison our feelings? I believe that all knowledge begins with our own awareness, and unless the doorway to the senses is opened and lighted, how can we sing, or write, or draw? Or design a happy environment for others? Perhaps the central question of our age is, can we be free without LSD?"

DESIGNING FOR PEOPLE

A non-designer on the Aspen program. Psychologist Richard E. Farson, who is director of the Western Behavioral Sciences Institute, also addressed himself to the human element in design. "Before I came here," he said, "I thought you were concerned about designing things, but now I find that as you talk to each other, you are very much concerned about not just designing things, but designing things in relationship to people."

Farson said he thinks designers do a good job of designing for efficiency now. He urged the conferees to concentrate on designing for the improvement of human relationships, "so they can be more fun, more exciting, more romantic, more sexy, more intimate, more loving, more honest and open." And as we design systems, he added, "we need to remember that the fundamental element in designing a system is that it must be self-renewing, self-determing, even self-designing. So we must make use of the people who are the components of the system as the designers of the system itself."

In a panel discussion which followed the Farson talk, Gyorgy Kepes, artist, author and professor of visual design at M.I.T., entered a firm objection to the picture of an improved society which the psychologist had sketched. "Somehow," Kepes said, "he managed to create a feeling of Utopia, but he forgot one thing. He left out the fact that tension and conflict are part of human life. Without them, men lack the stimulus to achieve their full potential."

In an unscheduled talk during the closing session of the conference, Ben Shahn, one of America's foremost painters and graphic artists, eloquently supported the Kepes caveat. Shahn, who had appeared on a panel earlier in the week, took the rostrum to plead for chaos. "I love chaos," he said. "It is a mysterious, unknown road with unexpected turnings. It is the way out. It is freedom, man's best hope."

ORDER - - - AND FREEDOM

Shahn observed that chaos does exist in science. "In science," he said, "all is order." However, he pointed out, "thousands and millions of orders exist independently," and the moment of impact between two such systems or order is a moment of chaos. Shahn said great changes have been brought about by conflict between orders, but he predicted that the decisive conflict will be between omniscience, which he equated with tyranny, on one hand, and chaos, or freedom, on the other.

Shahn acknowledged that a certain amount of order is necessary for the conduct of men's lives, and this fact is reflected in our system of laws. "I can't denounce order, but I can't accept it as an unqualified good. I can't accept chaos as an unqualified good, either, but the artist, in seeking freedom for himself, wants it for all of society. I think it would be nice to make a pet of chaos, to give her a breath of fresh air and let her romp around in the planned society with which we are all so preoccupied."

In his summation of the conference, Edgar Kaufmann, Jr., defined design as "an area bounded by other areas," just as geographical areas appear on a map. The areas surrounding design, he said, are usage, salesmanship, architecture, engineering, fashion and fine art. "The boundaries are in dispute," he said, "and there is a lot of smuggling across the borders."

Kaufmann discounted the importance of the philosophical bases and sources of modern design. 'We often use inherited ideas and values," he said, "which actually are a drag on what we're trying to do." He suggested that in the future, designers will be guided by such values as numbers, personalism and disposability of objects.

Kaufmann indicated that there is great significance to designers in the trend toward disposability of products. "It means," he said, "that the value of the object is no longer in the object itself, but in how people think about it and use it. This is giving rise to new ideas of quality, new ideas of change and improvement."

The future of design lies in "situation design, not in product design," Kaufmann concluded. When this develops, he said, "smuggling across the boundaries" between design and the areas surrounding it "will be a very good and positive thing."

Others on the IDCA program included Leo Lionni, former advertising and magazine art director in the U. S., now an artist, designer and writer residing in Italy; Julian Beinart, architect and professor of urban and regional planning at the University of Cape Town, South Africa; Henry Wolf, designer and art director; John Peter, architectural commenator, editor and designer; Dougls MacAgy, director of the Dallas Museum of Contemporary Arts; John Cage, composer and Fellow of the Center for Advanced Studies of Wesleyan University; John D. Entenza, director of the Graham Foundation for Advanced Studies in the Fine Arts; Willard Van Dyke, director of the film library of the Museum of Modern Art; Yaacov Agam, painter.

Program chairman for the conference was Allen Hurlburt, art director of *Look* Mildred Constantine, associate curator of design of the Museum of Modern Art, was co-chairman.

READERS' VIEWPOINT

STATE BOARD OF ARCHITECTURE

Enclosed is my opinion resulting from your editorial which better explains the concern of the Board and their recent discussions of some parts of the rules which have been adopted for the Administrations of the Provisions of the Act, Florida Statutes 467.03.

This is entirely my own opinion and you will find later on in the accompanying article that this has not, as yet, been discussed with the other Board Members.

Sincerely,

WILLIAM J. WEBBER
Vice President
Florida State Board of Architecture

After the creation of The Florida State Board of Architecture by an Act of the Legislature on May 29, 1915, 467.03 Florida Statutes allowed the Board to adopt rules and regulations for the administation of the provisions of the Act. The Board can revise and amend these rules by their own action but the Act itself can only be changed by the Legislature.

One of the rules, Chapter 40-7, which describes the approved style of names for the practice of architecture was recently discussed in an editorial in the Florida Archeitect. The editorial was not quite accurate and consequently somewhat misleading.

The problem facing the State Board of Architecture is whether certain parts of Rule 40-7 are legally enforceable. Historically, from the records of the State Board files, the Rule (which has several sections) has been enforced and in almost every case offenders have conformed to the requirments with little or no protest. However, the State Board has yet to be faced with a court action on this Rule and any serious threat of such action has caused the Board to hesitate rather than get involved in expensive litigation with limited funds and which might achieve doubtful success.

Let me say here that it is not the intention of the State Board to do other than vigorously enforce the law governing the practice of architecture in the State of Florida. But, as the practicality of parts of Rule 40-7 have been questioned, by our own legal council, before proceeding further, the thought of revising those parts might make sense.

Now, let me over-simplify with a hypothetical case—(with all the risks that that brings about).

The fictitious case of Black and Associates, Architects-Engineers. This is a partnership and the principals are registered architects and engineers. They are financially and legally responsible for the firm's affairs. The names and professions of the principals are listed on their letterhead, etc. If Black is an engineer, the firm's title is in violation of Rule 40-7.08(a). If Black is an architect, there is no problem because the Engineering Board allows such a title providing Black's partners are registered engineers. However, in either case under the Statutes governing both professions regardless of the registration of Black, both Boards can take regulatory action against each and every member of the partnership no matter what the offense, regardless of the whereabouts of the principals' names in the firm's title and regardless of the Sections in Rule 40-7.

If we were to revise Rule 7, particularly 40-7.08, we haven't in the least weakened the Board's regulatory powers over registered architects and it would streamline the Board's efforts in policing the State Law governing the practice of arcihtecture.

For this reason only, I want to approve the usage of Black and Associates, Architects and Engineers, regardless of the registration of Black . . . (40-7.08(a), providing all names of the Architectural and Professional Engineering principals are listed. I want to approve the usage "Arktex Associates, Architects" and "Architects Collaborative" providing there is compliance with Rule 40-7.07.

These are the only changes I would recommend to the Board. The rules governing partnerships, associates, corporations, consultants, etc., would remain unchanged.

I realize this, to some people, might read like heresy to the old line and traditional position of the architect in the community, but strictly from a practical standpoint in trying to regulate the practice of architecture, and safeguarding the ethical practitioner, we have not lost a thing and it would free-up the expenditure of monies and the efforts of our investigative staff for more positive problems.

* * * *

THANKS AND APPRECIATION

Please publish in *The Florida Architect* my expression of *thanks* and *appreciation* to all those who so graciously contributed to the fund which made the purchase of the Bodhisattva head possible and which was presented to the College of Architecture and Fine Arts in my honor.

Your favor will be most greatly appreciated.

Respectfully submitted,
P. M. TORRACA
Professor of Architecture, *Emeritus*

* * * *

To My Fellow Students, Respected Colleagues
Friends:

Permit me to take this occasion to express to you, individually and collectively, my heartfelt gratitude for the honor you have bestowed upon me. However undeserving I am of this recognition, I would be less than human if I did not admit that I am indeed proud of this distinction; yet, I can only accept this with a feeling of deep humility and complete inadequacy.

Thirty-three years of my forty-five years of professional life on five different campuses have enabled me to be in close contact with many young students; and with their eyes centered on the stars they have been always a source of inspiration to me. If I have contributed ever so little to their motivation to embrace a noble profession, I will feel that my humble efforts have not been in vain.

So to these fine young people and to my respected colleagues who are dedicated to the challenging task and endeavor of inspiring their students to achieve their aspirations as professional and cultured gentlemen, I extend my best wishes for a life of serenity, good health and professional achievement.

Thanks, many thanks to all of you.

We welcome your letters on any of the articles which appear in The Florida Architect . . . in fact on any subject of interest to architects. Address letters to "Readers' Viewpoint," The Florida Architect, 1000 Ponce de Leon Boulevard, Coral Gables, Fla. We reserve right to edit.

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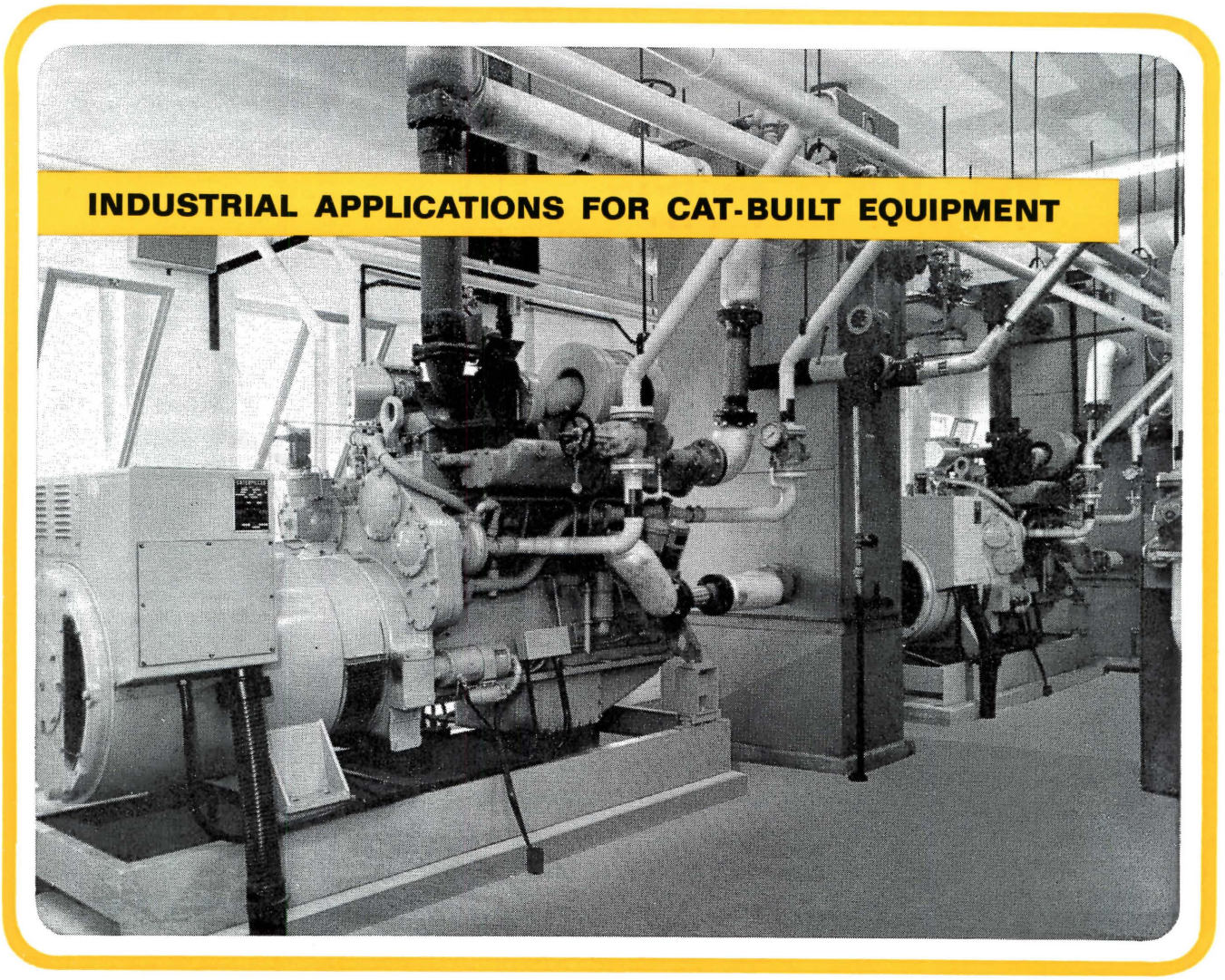

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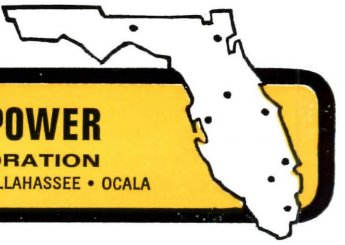

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